THE AMERICAN ARCHITECT

VOL. CXI WEDNESDAY, JANUARY 17, 1917 NUMBER 2143

INDUSTRIAL HOUSING—PART I

By LAWRENCE VEILLER

Secretary, National Housing Association, New York City

IT IS unnecessary for me, I know, to do more than merely refer to the conditions that prevail to-day in many industrial towns in this country. They are too well known and have been too often described to require extended comment.

Speaking generally, it may be said that the great majority of workers in those towns live in squalid and sordid surroundings, in homes that are not beautiful, and many of which do not have the basic elements of civilized life.

These conditions are the natural consequence of our respect in this country for "*laissez faire*" principles, for the rights of the individual, expressed so often in the statement that the conditions in a man's home are no business of his employer.

Until this year, the average employer of labor has been reluctant to concern himself with the conditions under which his workmen live, and, when urged to give consideration to this question, has generally dismissed the subject by saying: "My business is to make automobiles. I know nothing about housing workmen, and I don't want to bother with it. I *do* know how to make motors and cannot possibly take the time to learn how to house workingmen. Nor, do I want the complications in my relations with labor that are bound to come from such work. I have troubles enough in that direction now without having any more."

That, I think, is a fair statement of what has been the point of view and the attitude of the average employer of labor —until this year.

HOUSING FAMINES

But this year has seen a great change. We have had nearly every manufacturer in the country who owned a machine shop have demands made upon his plant that it could not meet. We have seen communities suddenly import into their towns 10,000 workers in a single year; we have even seen one community import as many as 30,000 workers in a single year.

Of course there are not houses enough for this suddenly augmented population. People naturally are not going to build ten thousand homes in anticipation of a future population that no one could foresee. So, it is not at all strange that some communities should have been caught unawares, and that we have housing famines.

The situation for the manufacturers is serious, however, for they cannot run their plants unless their workmen have proper places to live in. And so, whether they want to or not, many employers of labor are being forced to take up the question of housing.

NOT MERELY MORE HOUSES

Their problem is not, as many of them seem to think, to get merely a sufficient number of houses in the shortest possible time. Difficult as that may be, it is a comparatively simple problem compared with the real problem of providing homes of the right kind within the means of the workingmen and which shall prove a permanent betterment to the community, and not a detriment.

It is quite natural that the employer of labor who finds himself in the situation

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just described, and who has put off too long the consideration of the housing of his new workers, should in desperation be willing to accept any kind of house that can be put up in the shortest possible time and that he can induce workingmen to live in.

To many employers, confronted with such a situation, to talk of the right kind of houses, of good planning, of intelligent city development, of garden suburbs, of beauty, of economic construction, of studying the future needs of the community—to talk of any of these things seems "idealistic" and the man who suggests them is likely to find himself classed as impracticable and a dreamer.

Notwithstanding this, there are many employers of labor who have had the vision to realize the vital importance of these considerations and who have acted upon that realization. They have seen clearly that it is bad business for them and for the community in which they live, to build houses which are not to be an influence for good in that community and which are not going to react favorably upon the efficiency of their employees.

I am glad to state that there are to-day in this country as many as 80 large employers of labor who have acted upon this realization and have undertaken the housing of their workers.

As soon as the employers of labor throughout the country realize that it pays to house their workmen properly, instead of 80 concerns undertaking this work, we shall find 8,000.

How Better Housing Pays

That it does pay in all sorts of ways is beyond dispute. If anyone doubts it, let him talk with the employers of labor engaged in work of this kind and let him learn from them the advantages to their industry that have resulted in what may be termed the by-products of this social enterprise.

It pays in the greater efficiency of the worker, in an increased interest in his work and a higher degree of skill. It pays in greater continuity of service; it means less "hiring and firing" of employees. It pays in reducing the amount of days' labor lost through illness and intemperance. It pays in a more contented community. It stabilizes labor. It reduces strikes and labor troubles. For the man who has a contented home and is living under nearly ideal conditions thinks not merely twice, but many times, before he is willing to sacrifice his home and put in jeopardy the proper upbringing of his children and the proper domestic life of his whole family.

Many Problems, Not One

In discussing this question, we wish it understood that we are not discussing the housing problem in general, but one aspect of it—viz., Industrial Housing. That is, the housing of employees at industrial plants as distinguished from the general housing of all the people of a community.

This problem of building houses for workingmen needs to be considered from various angles. Different phases of the problem need to be clearly differentiated or there is likely to be confusion of thought and considerable misunderstanding. There are several problems involved, not one, and some of them wear quite different aspects.

For instance, questions involved in housing the single worker are totally different from those that need to be studied in connection with the housing of men with families. This is too often lost sight of and in discussing this question it is, as a rule, discussed solely with reference to the problems of the man with a family.

The chief problem of industrial housing so far as the type of habitation is concerned, to my mind, is the problem of the single man—single, that is, so far as America is concerned. He may be unmarried or his wife and family may be in Europe. The effect is the same in the consideration of the best method of housing him here in America.

Again, we need to differentiate clearly between the best type of house for the higher paid skilled mechanic earning $25 a week and more and the house best suited to the unskilled day laborer whose earnings seldom rise above $15 a week.

Also, we need to differentiate in both

these classes of dwellings in our plans for housing the American workingman as distinguished from the alien.

The Skilled Worker

Considering first the type of house for the skilled mechanic of American birth earning $25 a week and more, I believe there is no real problem. Enough has been done in this country through a long period of time to demonstrate conclusively not only that the best type of house for this class of worker, but the one that he demands and is accustomed to get, is the two-story, single family, detached house.

There are no serious problems involved in the development of the plan of a house of this type, consisting, as a rule, of five to six rooms.

The question of whether its exterior walls shall be built of wood or of brick or concrete or hollow tile blocks or concrete slabs or some other form of material depends largely upon local considerations and variations in the cost of such materials in local markets, as well as the cost of various kinds of labor. Climatic conditions also enter into the question.

Of course, the ideal type of house is a fireproof one, but the prevailing type that is used to the largest extent in America is undoubtedly the frame house. The time is soon coming when the frame house will disappear and will be replaced by a house with fireproof walls and roof, if not wholly fireproof; as the cost of lumber goes up and the cost of fireproof material comes down the result is bound to be that the frame house will disappear and be succeeded by a building of greater fire-resistive qualities.

The interior arrangement of a house of this kind presents few problems. The type is almost universal—a parlor, a kitchen and three or four bedrooms, with bath. In some cases a dining-room as well as a parlor. Intelligent planning would place the living rooms on the lower floor and the bedrooms on the upper.

When it comes to the placing of such houses upon the land, I regret to say that there is still need for much educational work in this country.

Notwithstanding the fact that in most industrial communities land values are low, there has been entirely too much crowding together of workingmen's dwellings and entirely insufficient space left between adjoining buildings.

In houses of this kind there should be a clear space of 20 feet between buildings if we are to have the right kind of conditions as to light and air and also have an adequate treatment of open space with grass plots and flower gardens such as the higher paid mechanic is capable of developing and in the development of which we wish him to take pride.

Certainly, the minimum space between such buildings from the point of view of health and sanitation is 12 feet. We know, however, that the practice in many parts of the country is very much less than this. We are all familiar with the shameful huddle that industrial communities, as a rule, present, with one house in close proximity to the houses on each side of it and nothing but an objectionable narrow slit, often as little as 3 feet, left between the two buildings.

Such spaces are worse than nothing. They are a greater fire danger than where houses are built close together with no space between, and from the point of sanitation they are highly objectionable. No sunlight is furnished to the windows which open upon these dark pockets and they become a dark, damp place which cannot adequately be treated and which in a short time often becomes a gathering place for various kinds of objectionable waste materials.

It is far better to build dwellings in a row or "terrace" unless adequate space can be left between buildings.

The only serious problem, it seems to me, involved in the housing of workers of the type that we have been considering is the question of financing the enterprise and that problem underlies all phases of the question of industrial housing. Wherever in any community local capital can earn 10 to 12 per cent in industrial enterprises it will seek investment in those enterprises and it will naturally be difficult to secure capital for housing enterprises which return 5 per cent or 6 per cent at best. (*To be continued*)

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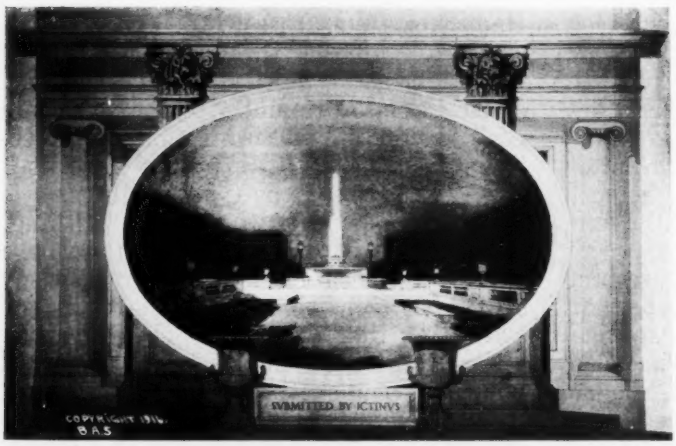
COMPETITION TO SECURE ARCHITECTURAL TREATMENT OF STREET INTERSECTIONS*

THE Pittsburgh Beaux Arts Salon has just completed its first competition and promises to become an important factor in the encouragement of applied art in the Pittsburgh district. The organization, new to Pittsburgh, is composed of a group of influential citizens dedicated to the task of encouraging the beautification of the city along practical lines and in accord with plans that include service as well as ornament—the blending of beauty with utility.



FIRST PRIZE DESIGN

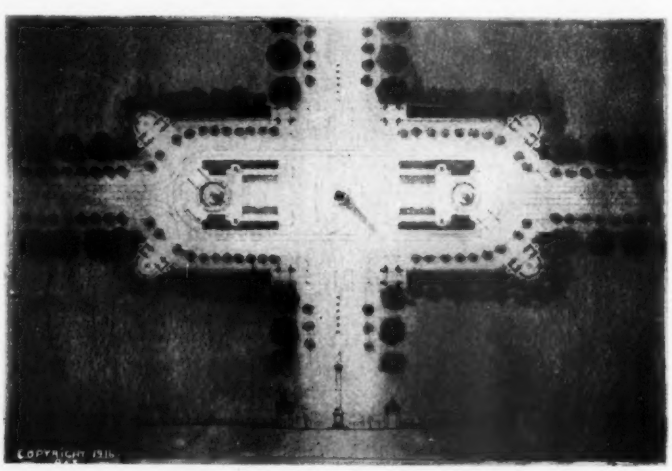
The first competition was in connection with the treatment of street intersections in the residential district. The competition was open to all architects, engineers, and students resident of Allegheny county. Restriction to local residence was in accord with the by-laws of the organization which provides that a function is to "bring to the attention of public-spirited and influential citizens the talents of local artists, architects and skilled artisans by means of competitions and public gatherings."

The competition called for a dual set of plans—plan and elevation—and treatment of actual, existing street intersections; with a view of proposing improvements to include beautification and facilitation of traffic.

Eighteen sets of plans were submitted anonymously. By the suggestion of circles, triangles and elliptical and other plans, suggestions were made along lines applied in the famous "circles" in Washington and boulevard intersections in Paris.

Competitors were required to specify actual intersection treated and make provision for readjustment of car tracks and assume that four lots adjoining the present right angle crossings were acquired by the municipality or private interest.

The assumption of the latter condition being that enhancement of value by the improvement will more than compensate for the condemnation. The Pittsburgh



PRIZE-WINNING DESIGN—BY J. P. MORGAN

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Beaux Arts Salon has already had encouragement from some influential property holders to adopt some of the suggestions offered in this competition.

The committee on awards consisted of Frederick Law Olmsted, of Boston,

SECOND PRIZE DESIGN

the noted landscape architect; Benno Janssen, a prominent Pittsburgh architect, and F. F. Nicola, of Pittsburgh.

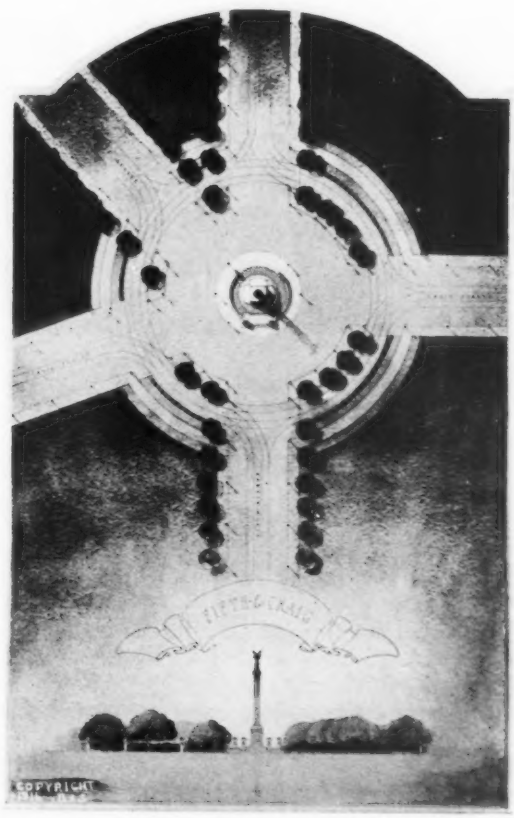
The first prize winner was John P. Morgan, a 21-year old senior in the School of Applied Design, Carnegie Institute of Technology. Mr. Morgan is employed by the firm of Rutan & Russell, architects. W. Pope Barney, associated with Rutan & Russell, submitted the design that was awarded second prize, or in this case, first honorary mention. Mr. Barney is a member of the faculty of the School of Applied Design.

Third award was made to W. T. Ammerman, a student in the School of Applied Design of the Carnegie Institute of Technology and employed as landscape architect for A. W. Smith & Company of Pittsburgh.

The designs have been placed on view in the Carnegie Institute Art Galleries. Practically all provide for embellishments in the center of the street intersections; such as monuments, memorial fountains, pylons, pergolas, colonnades, arcades and even shelter houses and public comfort stations.

THE REPORT OF JURORS

The jurors for the First Competition of the Beaux Arts Salon of Pittsburgh have examined the sixteen sets of drawings submitted to them, showing treatments of the intersection of two streets in a residential district, and respectfully submit the following report:



SECOND PRIZE DESIGN

The design numbered three (3) is premiated, and the jury recommends the award of the prize to its author, on the

ground that it meets well the practical requirements of traffic at an important intersection of streets in a residential district, and is one of the two most beautiful designs submitted.

First Honorable Mention is awarded to the design numbered twelve (12) for its notable beauty of design and presentation.

"ISLAND" DESIGN REFERRED TO IN JUNE REPORT

Second Honorable Mention is awarded to the design numbered fifteen (15).

Five of the designs, including that receiving first honorable mention, show a disposition of car tracks for which a number of arguments can be made, but which the jurors regard as fundamentally wrong from the standpoint of traffic regulation. In these four designs the car tracks follow around the outer limits of the open space, requiring all other vehicles to go across the tracks into the central space, and to cross back again when leaving the central space.

In the design numbered fifteen (15), and to some extent in that numbered twelve (12), the congestion which would be caused by the needless double crossing of the street cars and the vehicular traffic is diminished, and the loading and unloading of passengers is facilitated by providing places for cars to stand in the angles between the entering streets; but at its best, the tendency of this style of plan would be to delay rather than to facilitate the passage of cars and other vehicles through the point in question.

Four of the designs present a type of plan differing from the ordinary cross roads, mainly in the clipping off of the four corners, so as to give more space to traffic, in the monumental treatment of these four corners, and in the occurrence of a central object of more or less monumental character, around which traffic is to be directed. Where the central object is small (like a mere lamp pos' ` and traffic is allowed to hug it closely, this type of plan is thoroughly convenient for traffic, but none of the designs of this type are very distinguished works of art.

The design numbered eleven (11) is interesting as the only one which provided a self contained island transfer station for street car passengers, traversed by all the car lines, and protected from automobile traffic. It offers, however, an unreasonable obstacle to thorough vehicular traffic on Craig Street. While suggestive of interesting possibilities, in the way of picturesque composition in connection with the Cathedral, it is not at all well studied architecturally.

Of the other designs, for more or less complicated and difficult intersections, number six (6) offers a good plan, but the elevations, though skillfully drawn, are not well designed.

Respectfully submitted,

FREDERICK LAW OLMSTED,
BENNO JANSSEN,
F. F. NICOLA.

THE EVOLUTION OF THE PRISON PLAN—PART IV

By REXFORD NEWCOMB, B. S., M. A.,
University of Southern California

MATERIALS OF CONSTRUCTION

LASTLY, the materials used are of the most importance from the sanitary point of view. The old material of construction was stone; stone walls, stone floor, and in some cases stone roof or ceiling. But with the advent of Portland cement and steel the construction of the cell has been revolutionized. Walls are now frequently of concrete, faced on the outside with brick or stone or left plain, while the inside is finished smooth and enameled, the floors are granolithic and finished smooth. Porcelain would make an ideal wall surface for the cell, but its expense makes it prohibitive at the present time. Glazed bricks make a sanitary wall and these were used in the new Stillwater Prison. The flooring material in the cell houses at Stillwater is marble produced in the state. The walls can be washed down with antiseptic solution and a vacuum cleaner system removes all dirt and dust, which is one of the great disease-spreading mediums in prisons as well as elsewhere. All precautions should be taken that will facilitate the sanitation and with the finely organized systems for cleaning that we have to-day there is no reason why the prison cannot be made as sanitary as any other great institution where there are great numbers congregated.

With the modification of the system of penal treatment, many new reformatory measures have been introduced. Work has now long been considered reformatory, but it is only recently that it has been considered a means of making the prisoner earn his own keep, so that the state will be relieved of the burden. With the organization of this labor on an economic basis came the need for shops and manufactories, and nearly every state penitentiary in the United States has its manufacturing establishment in connection with it. Kansas Penitentiary makes binder twine,[1] Minnesota makes binder twine and farm implements. These are

[1] Eighteenth Biennial Report, Kansas State Prison.

Courtesy *Western Architect*

MAIN CORRIDOR SHOWING ENTRANCE TO CELL HOUSE

MINNESOTA STATE PRISON GROUP, STILLWATER, MINN.

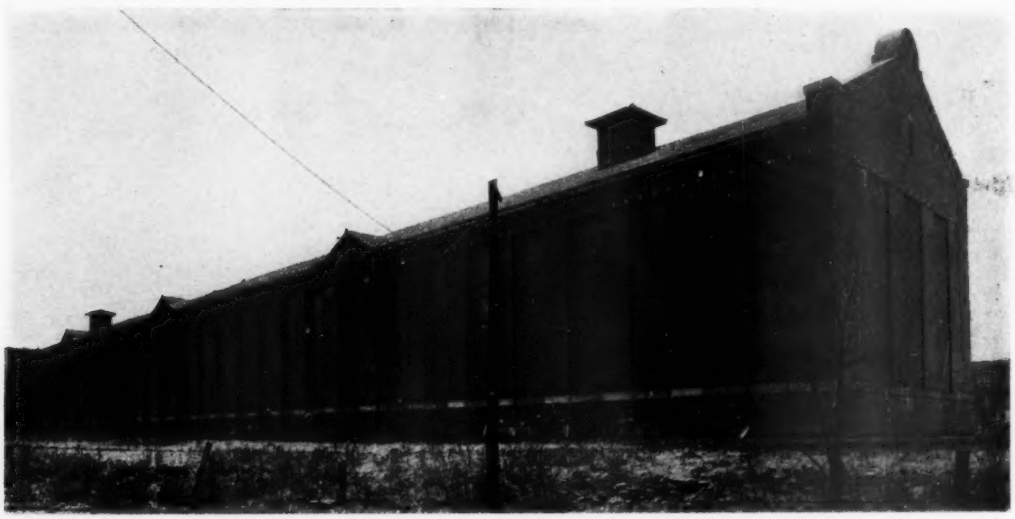
MR. CLARENCE H. JOHNSTON, *ARCHITECT*

great agricultural states and the prison is made to serve the state. The state prisons of New York manufacture over 700 different articles, which are sold to other state institutions and state departments. So then the designer must take into the consideration the occupation of the prisoners. The hospital is another necessity, as is the school, the library, the administration building, the baths, the power-house, the water plant, the chapel, the laundry, the kitchen, the refectory, and all the service departments. The location in a large way determines the occupation of the inmates and the occupation determines the layout, architecturally. As an example of fitness for industrial operations, the new Minnesota Prison is a model (Figs. 22 and 23). The industrial part of the prison has been treated as a great manufacturing plant. The Colorado Penitentiary at Canon City as a farm prison is considered well adapted for its uses.

After all, "the real test of the excellence of a prison system," remarks Wines, "is its adaptation to develop in its subjects the power of self-control. Like the lunatic and the idiot, the criminal, if he ever had normal power of self-control, has lost it by disease or disuse. It is therefore not only necessary to restore or to create it, but to demonstrate the precise degree to which it has been developed. This the Pennsylvania system does not do, since it sedulously guards its subjects from external temptation. Neither does the Auburn system accomplish this end." The new system is a combination of the best parts of these systems with the maximum of reformatory elements added thereto. A prison plant must, obviously, be, then, a plant for the furthering of these ends. Any scheme or arrangement which hampers either the system of reformation or admits of unsanitary conditions is a failure. The model prison is the prison that fulfills these requirements.

Many new schemes are being brought out as solutions of the architectural problem at hand. A noteworthy conception is that for the design of the new Illinois State Prison to be built near Joliet (Fig. 17). It was designed by the State Architect, Mr. W. C. Zimmerman, and combines a series of Panopticons, so to speak, by means of corridors to a great dining hall, which is in turn connected with the necessary service departments pertaining to the commissary department. To the right is the chapel, to the left is the hospital, while the workshops, in reality a great manufacturing plant,

(Continued on page 43)



CELL HOUSE FROM OUTSIDE THE WALLS

MINNESOTA STATE PRISON GROUP, STILLWATER, MINN.

MR. CLARENCE H. JOHNSTON, *ARCHITECT*

CHURCH OF ST. MONICA, ROCHESTER, N. Y.

MR. JOHN T. COMES, *ARCHITECT;* MR. JOHN E. KAUZOR, *ASSOCIATE*

This church cost, complete, $75,000. Seating capacity 1000. The floor is fireproof, the aisles, sanctuary and vestibule being of tile. The interior columns are of marble

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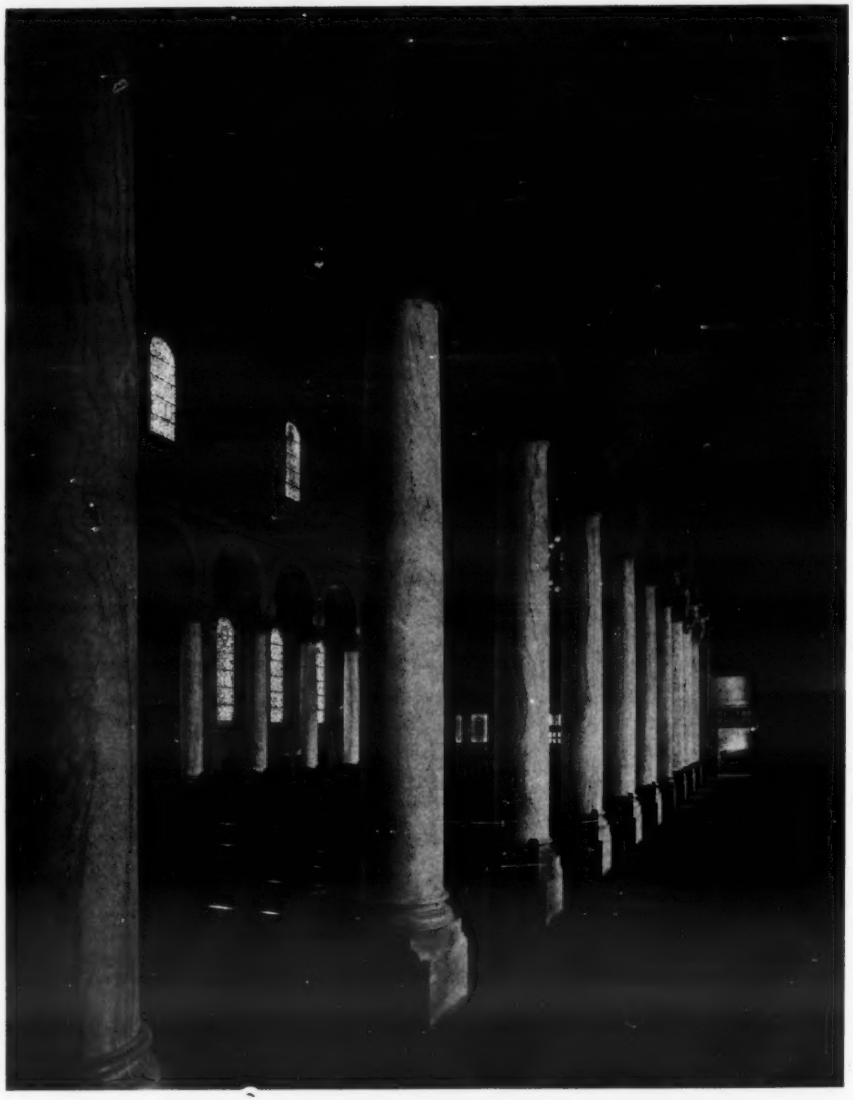
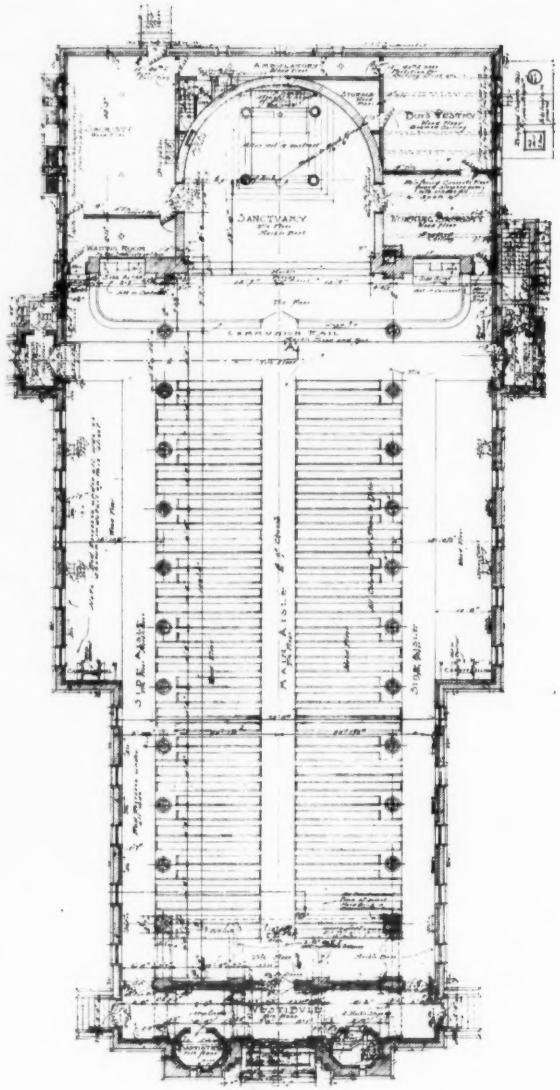




CHURCH OF ST. MONICA, ROCHESTER, N. Y.

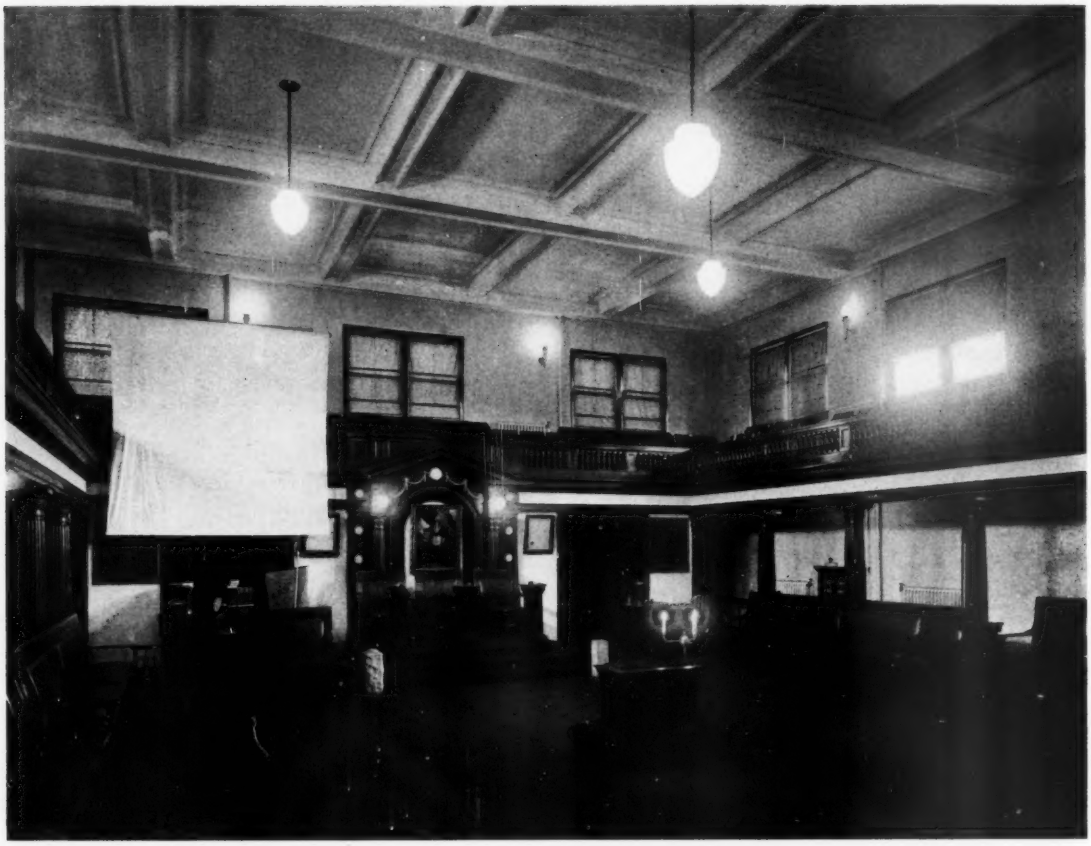
MR. JOHN T. COMES, *ARCHITECT;* MR. JOHN E. KAUZOR, *ASSOCIATE*

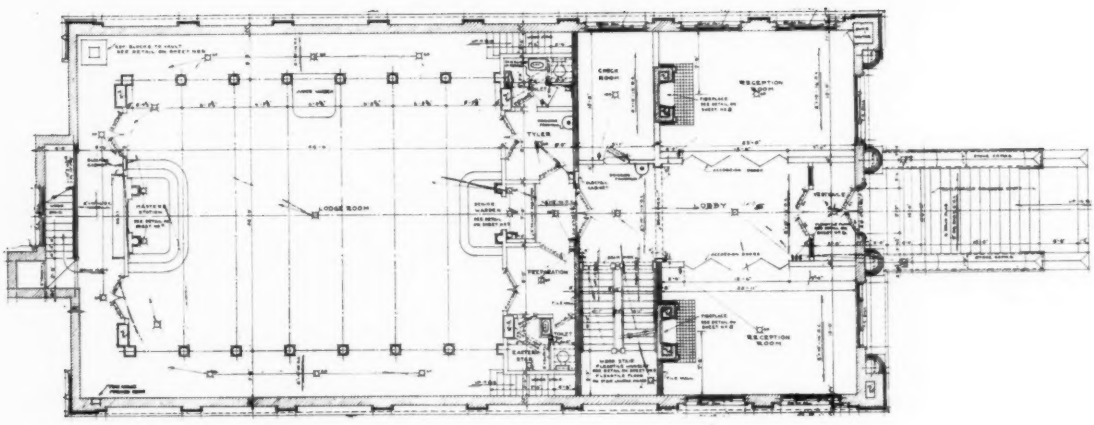
CHURCH OF ST. MONICA, ROCHESTER, N. Y.

MR. JOHN T. COMES, *ARCHITECT;* MR. JOHN E. KAUZOR, *ASSOCIATE*

MASONIC TEMPLE, NOBLESVILLE, IND.

MR. DONALD GRAHAM, *ARCHITECT;* MESSRS. GRAHAM & HILL, *ASSOCIATE ARCHITECTS*





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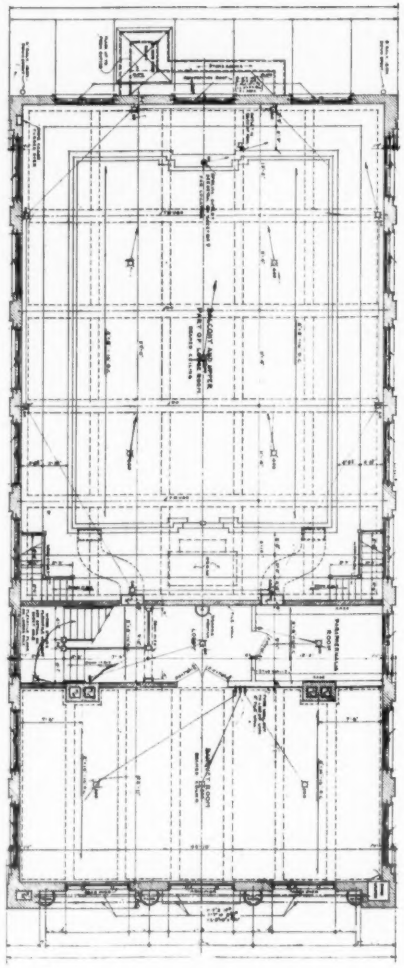

MASONIC TEMPLE
NOBLESVILLE, IND.

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MR. DONALD GRAHAM
ARCHITECT

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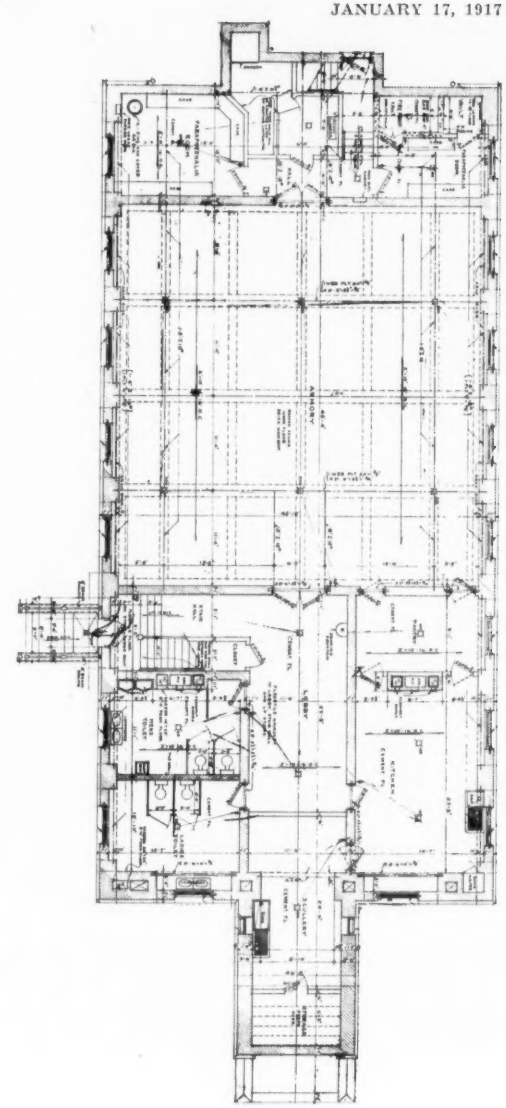
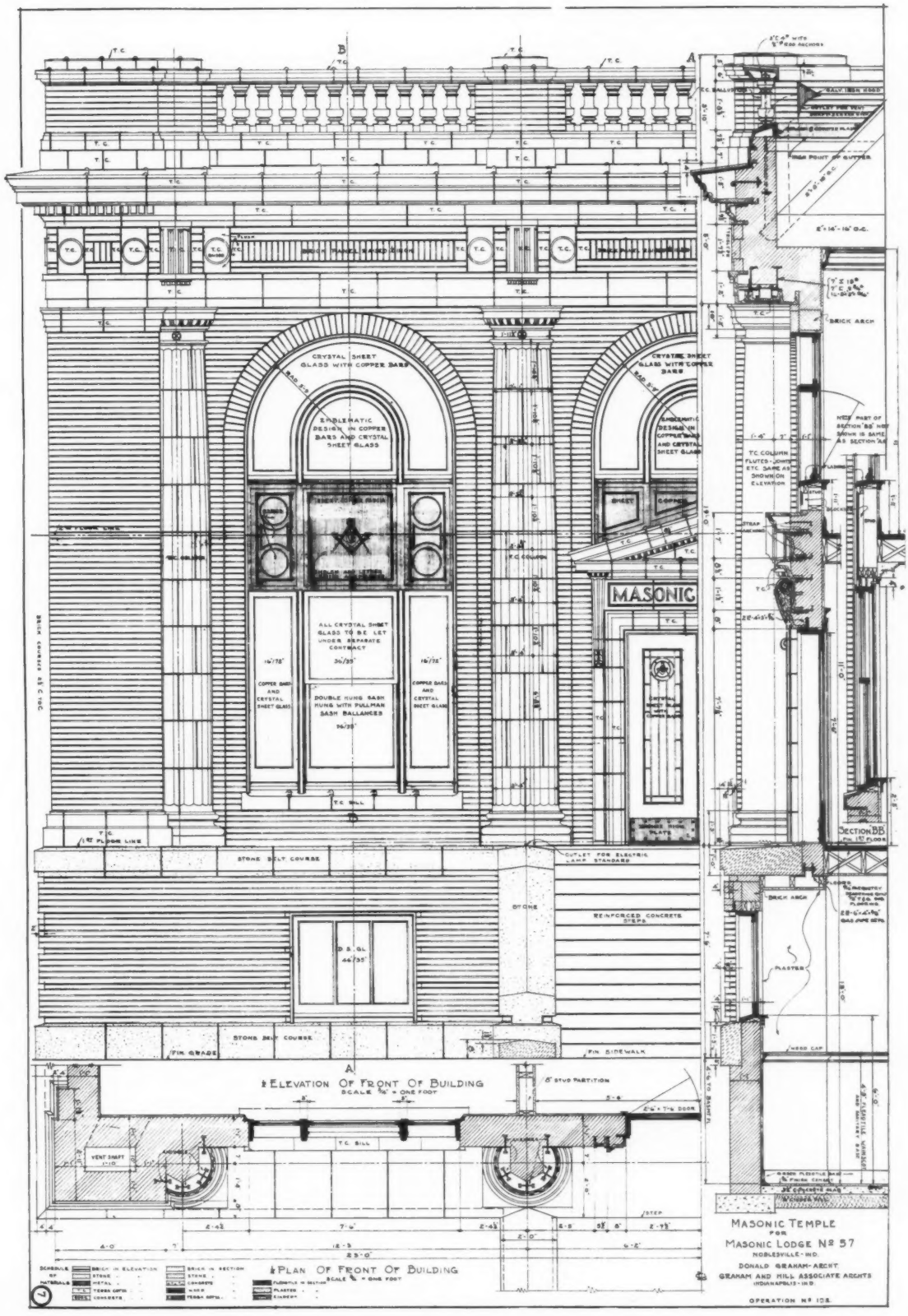
MESSRS. GRAHAM & HILL
ASSOCIATE ARCHITECTS




CRYSTAL SHEET GLASS WITH COPPER BARS
PROBLEMATIC DESIGN IN COPPER BARS AND CRYSTAL SHEET GLASS
ALL CRYSTAL SHEET GLASS TO BE LET UNDER SEPARATE CONTRACT
DOUBLE HUNG SASH HUNG WITH PULLMAN SASH BALLANCES
COPPER BARS AND CRYSTAL SHEET GLASS
MASONIC
BRICK ARCH
STONE BELT COURSE
REINFORCED CONCRETE STEPS
PLASTER
ELEVATION OF FRONT OF BUILDING
SCALE ¼" = ONE FOOT
PLAN OF FRONT OF BUILDING
SCALE ¼" = ONE FOOT
SECTION BB
MASONIC TEMPLE
FOR
MASONIC LODGE Nº 57
NOBLESVILLE - IND.
DONALD GRAHAM - ARCHT
GRAHAM AND HILL ASSOCIATE ARCHTS
INDIANAPOLIS - IN D.
OPERATION Nº 108.

MASONIC TEMPLE, NOBLESVILLE, IND.

MR. DONALD GRAHAM, *ARCHITECT;* MESSRS. GRAHAM & HILL, *ASSOCIATE ARCHITECTS*

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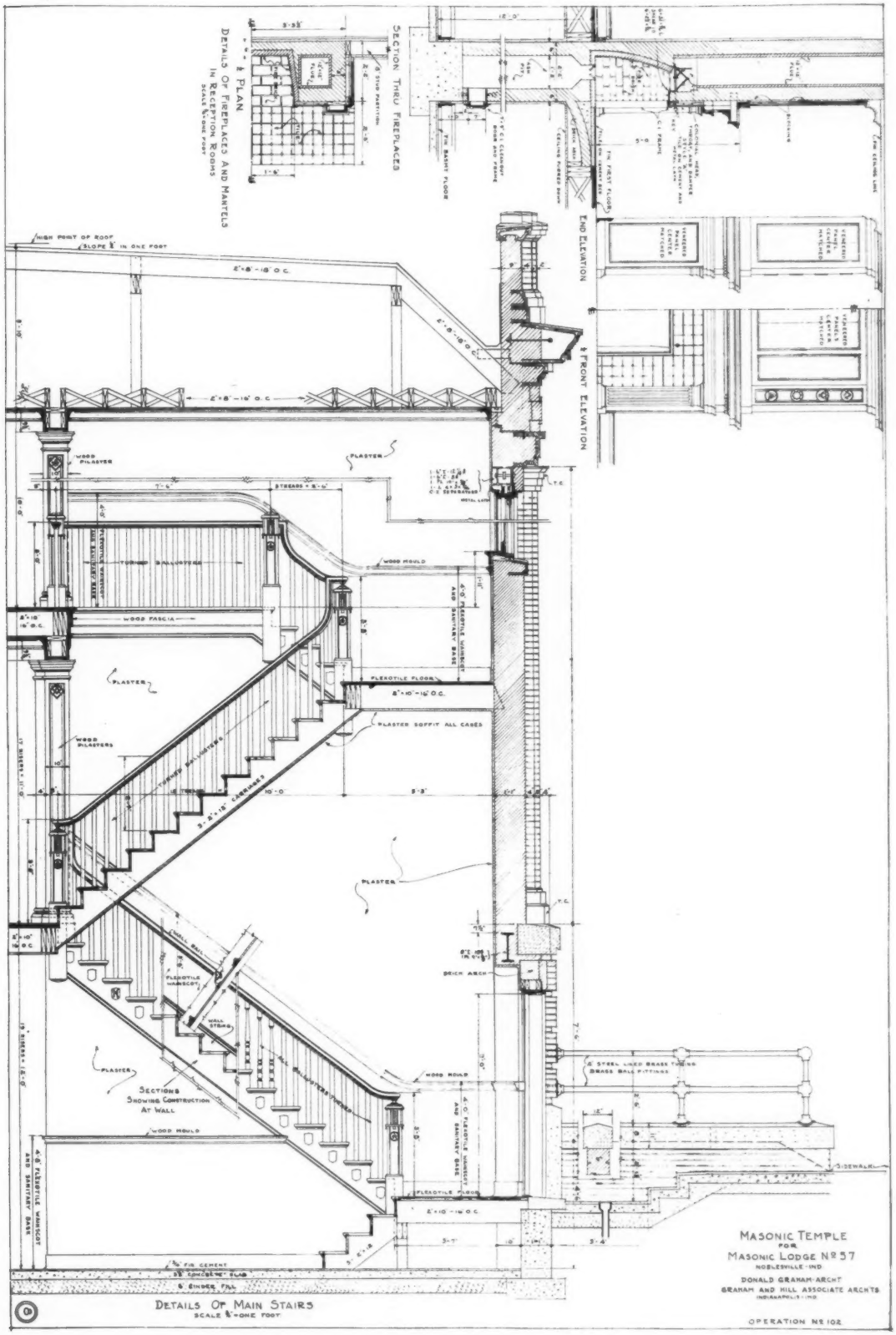

MASONIC TEMPLE, NOBLESVILLE, IND.

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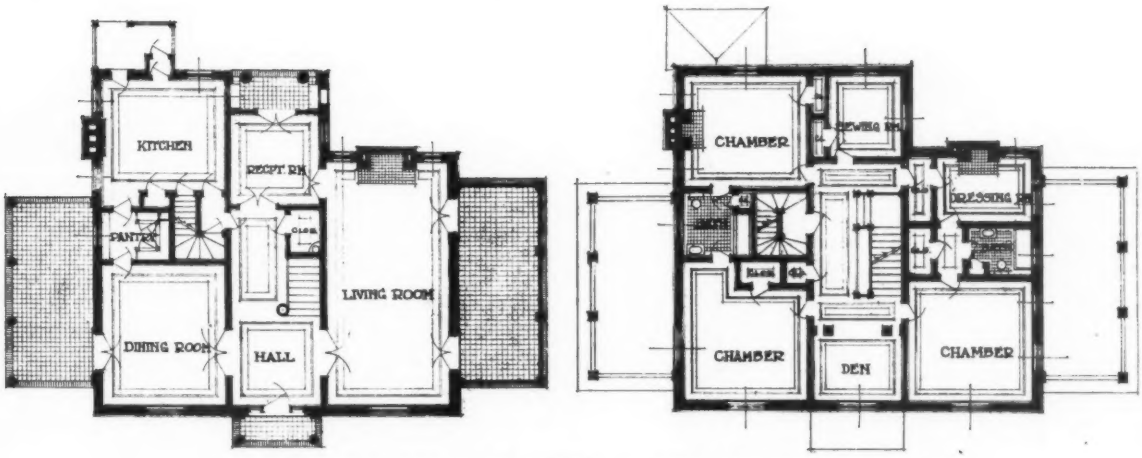
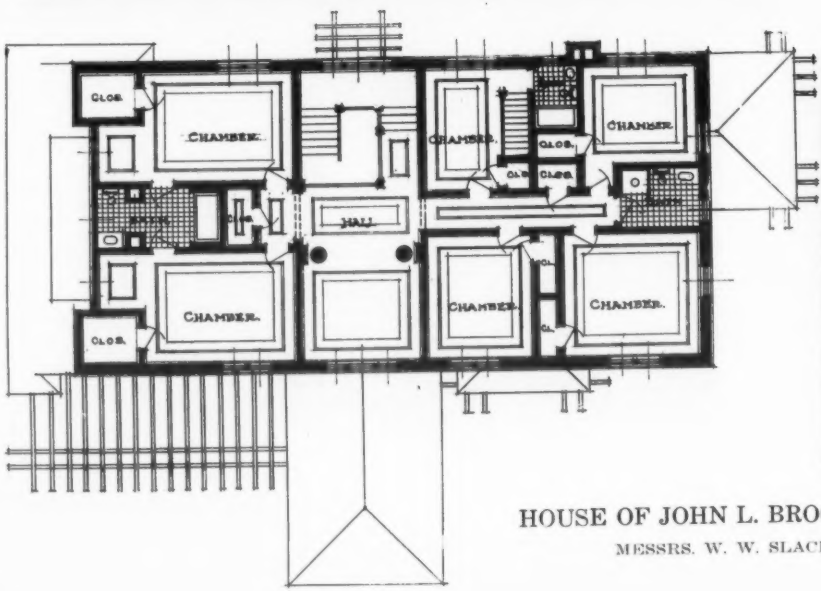
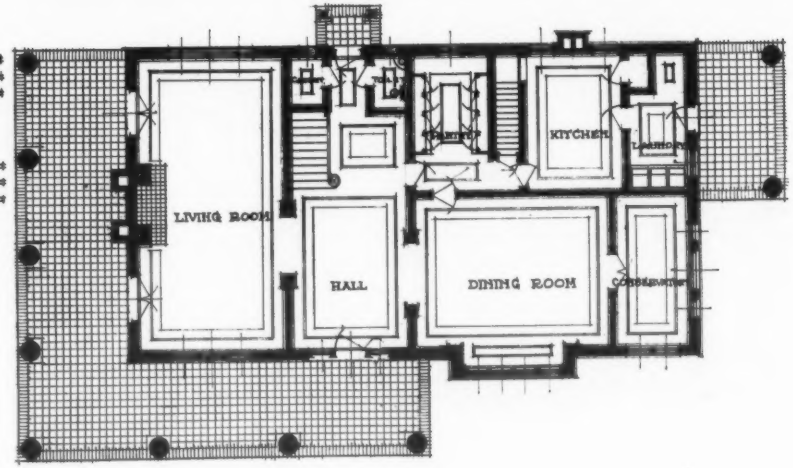


HOUSE OF J. CORNELL MURRAY, ESQ., TRENTON, N. J.

MESSRS. W. W. SLACK & SONS, *ARCHITECTS*



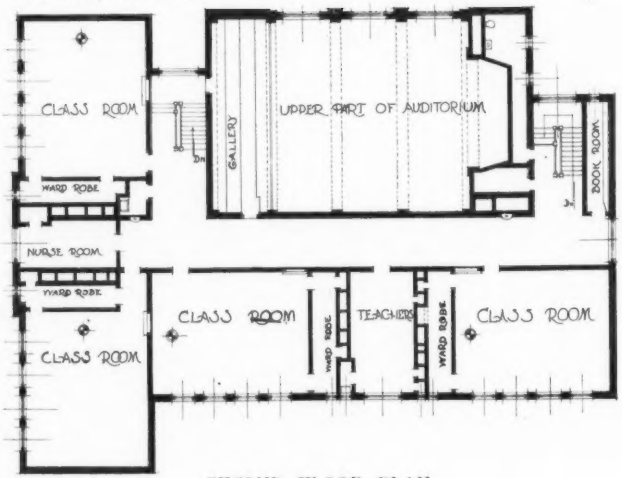


HOUSE OF JOHN L. BROCK, ESQ., TRENTON, N. J.

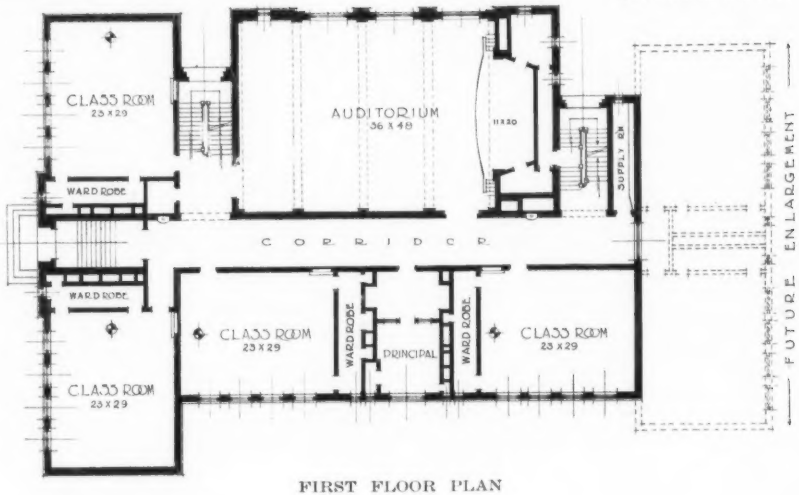
MESSRS. W. W. SLACK & SONS, *ARCHITECTS*

ADAMS SCHOOL, LEXINGTON, MASS.

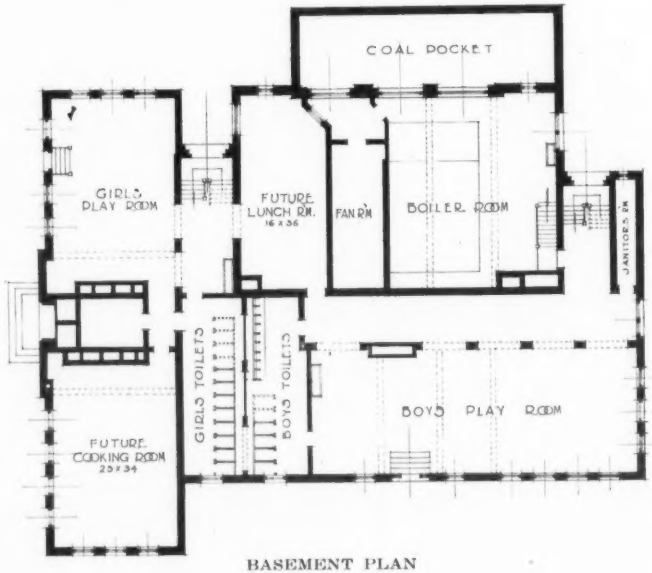
MESSRS. BRAINERD & LEEDS, *ARCHITECTS*



SECOND FLOOR PLAN



FIRST FLOOR PLAN



BASEMENT PLAN

ADAMS SCHOOL
LEXINGTON, MASS.

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MESSRS. BRAINERD & LEEDS
ARCHITECTS

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico, Hawaii, Philippine Islands and Canal Zone), Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID

ALL OTHER COUNTRIES . . $12.00 PER YEAR

SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*
Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class Matter

VOL. CXI JANUARY 17, 1917 No. 2143

HELPING THE STUDENT

WE ARE informed that the Washington Chapter of the American Institute of Architects has turned over its library to the Department of Architecture of George Washington University and that the gift was made good by an additional donation of two hundred dollars for further purchases. There is every reason to commend co-operation of this sort. A chapter of the Institute has not much use for a library of its own, unless a comprehensive system of collecting and of lending books be established. In fact, in localities in which the resources of an architectural library are not already available, such an arrangement might be found distinctly advisable. In Washington, however, the chapter saw a greater duty in contributing both its books and its funds toward the encouragement of growing minds in preparation for the profession, and no nobler purpose can be found for the ambitions of any professional body than that of making the uphill road of the apprentice easier by improvement of the available equipment for study.

In the absence of the actual monuments of the past, and, especially, because of our great distance from the source of our stylistic inspirations in architecture, we constantly experience the need for books and plates—for essentially good books and accurate plates. Such items of equipment are as necessary to the student as his T-square, and the effectiveness of a good book is enhanced by the continuity of its good impression from man to man. In the libraries of our older schools, at Columbia or at Technology in Boston one encounters war worn veterans, scarred by many an eager search for *parti* for ideas, for concrete conceptions, and stained by the blot and spatter of many a *charrette*. Such books gather an added dignity by virtue of their continued use, and, more decidedly, by virtue of their perennial virility and inspirational value. All schools, all ateliers, all drafting rooms where men are brought together to work out an occasional *projet* are in need of such aids to their work. We ourselves have seen in various parts of this architecturally needy land groups of young draftsmen struggling against odds, that we had not the heart to tell them were insuperable—an entire lack of books, and that even in the largest offices of our smaller cities. We know of schools where the history of architecture is taught with a paltry hundred or two of lantern slides, the history of painting or of sculpture with not a single photograph to aid, and, worse yet, the all-embracing subject of design is attempted with perhaps one or two books, which must serve every possible purpose almost without regard to subject matter. Nor is this all: in such places the deficiency in equipment is coupled too often with immature or entirely inadequate instruction. The fervor and eagerness of the young minds call forth sympathy alone as their reward, definite instruction resolves itself into criticism of drawings only and a dallying with technical details of draftsmanship, and the response to the call for real teaching of principles, of planning, of the why and how of the greatest of the arts is not forthcoming.

Our initial text in a minor key, it seems, has developed into the burden of a

XUM

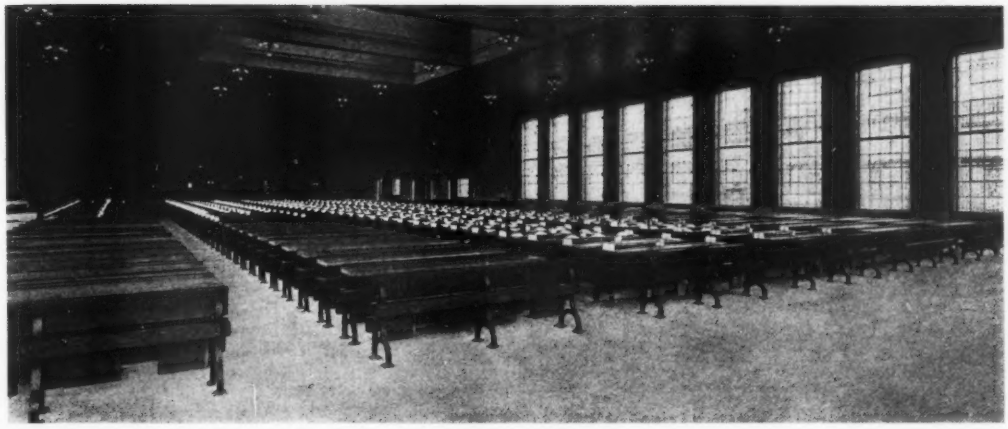
chant of woe. Architectural teaching in schools is nearly two score years old in the United States. There is no lack of appreciation of the subject in the larger cities; there is a lamentable inclination in the smaller cities and in the country beyond, to regard the architect as a luxury that may be dispensed with if a good builder is at hand.

A warm encouragement of schools and ateliers by Institute chapters throughout the land will remedy this serious drawback to our architectural growth. And by this encouragement, we do not mean resolutions and recommendations, and suggestions by committees not acquainted with the needs of the educational machine. We mean concrete encouragement in the form of material assistance—cash, if possible, but, above all, books, always books. Books are the great and essential beginning of the greatest helpfulness for the opening mind. They will make good many a deficiency in equipment of other kinds; they will help to condone even serious gaps in the calibre of a critic or *patron;* they will proclaim the splendid lesson of the past, and their inspiration will be constant and unfailing. If all chapters of the Institute were to set themselves this ideal of definite helpfulness, and realize the ideal to the extent of an annual appropriation toward the purchase of books for the school or atelier of architecture in their cities or districts or states, a world of good would be accomplished toward the advance of architectural teaching, toward the rise of public taste and appreciation, and toward the elevation of the profession. The example of the Washington chapter of the Institute is significant in this respect.

ENCOURAGING THE PRODUCTION OF GOOD ARCHITECTURE

PERHAPS the time will come when the average citizen in this country will appreciate the inherent, as well as the commercial value of good architecture, to an extent that will render unnecessary the offer of any special prize or distinction to induce him to cooperate in the production of architecturally meritorious buildings. At present, however, anything approaching conviction on the part of the general public that excellence of design possesses both money and art value can scarcely be said to exist, and as a consequence the use of artificial means for securing the desired results seems not only justified but desirable.

One method of accelerating the artistic impulse, and one that would seem to offer great possibilities, has been adopted in the South American city of Buenos Ayres. That municipality exempts from taxation each year the most beautiful building erected during the preceding twelve months, and in addition awards a medal to the architect. A more direct form of encouragement, or one that would possess a greater appeal for the average owner, it would be difficult to devise. It is possible that the decoration of the architect may be unnecessary to the success of the plan, but there are few of us, after all, who are superior to a feeling of gratification when our efforts receive official recognition, and doubtless it is with the idea of taking cognizance rather than paying a reward that the medal is bestowed. On the whole, it would seem that the plan might well receive careful consideration by municipalities in this country.



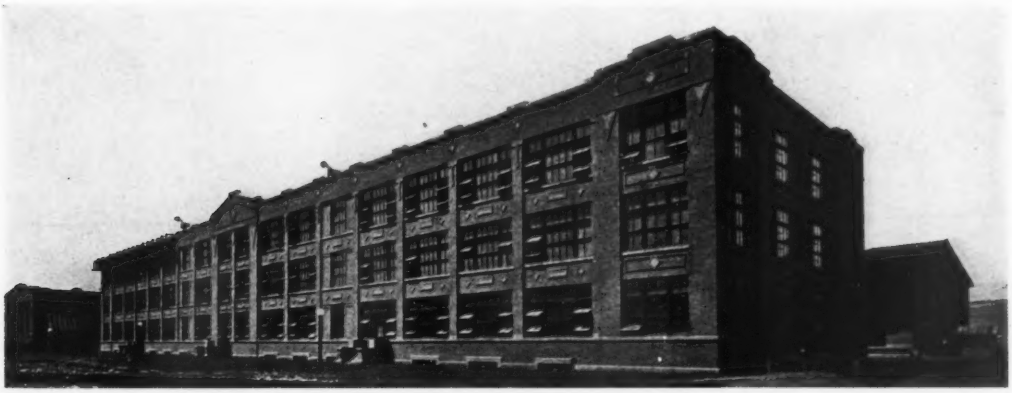
MAIN DINING ROOM
MINNESOTA STATE PRISON GROUP, STILLWATER, MINN.

EVOLUTION OF PRISON PLAN

(*Continued from page* 40)

are in the rear. The administration group stands at the front upon the axis with the residences of the warden and deputy either side. Mr. Zimmerman has contrived to get the maximum light and air and has recognized the reformatory effect upon the prisoner of not feeling that he is constantly watched. To this end and for the further end of economy he has adopted the Panopticon cell house with a central conning tower. By means of glass cell fronts the entire interior of every cell is visible from the conning tower at all times. The guard controls the lights and doors of the cells, but is never seen by the prisoners.

A later prison conceived upon the circular plan and with many features to recommend it is that designed by Architects Schriber and Beelman of Toledo for the new Ohio State Penitentiary at London (Figs. 20 and 21). Here the administration is at the front on the main axis. Leading from this is a causeway or corridor to the great circular cell house, a building 500 ft. in diameter. Unlike Mr. Zimmerman's plan, which has outside windows protected with bars as well as a skylight, this cell house has no windows in the outside walls at all, the light being gained entirely from the skylights. By means of very heavy glass walls, 1½ in. thick, reinforced with steel, the architects propose to do away entirely with the



FACTORY AND WAREHOUSE
MINNESOTA STATE PRISON GROUP, STILLWATER, MINN.
MR. CLARENCE H. JOHNSTON, *ARCHITECT*

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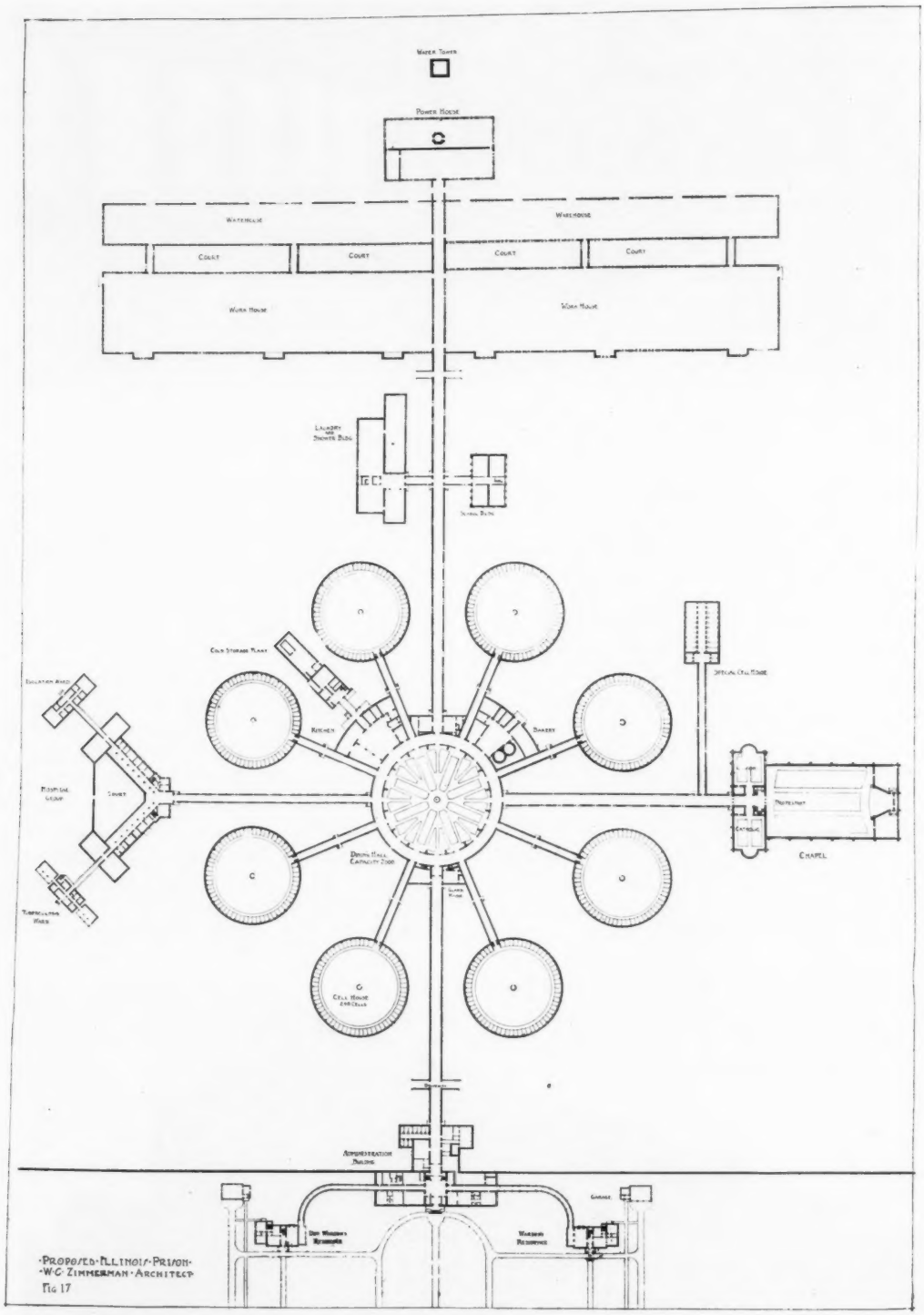

PROPOSED ILLINOIS STATE PRISON

MR. W. CARBYSS ZIMMERMAN, *ARCHITECT*

prison bars, which is a very laudable attempt. A central recreation court 200 ft. in diameter, supervised by a central guard, occupies the center of the cell house. The hospital and the electrocution buildings communicate with the cell house either side by means of causeways, while the manufacturing and service departments, all housed in another great circle, adjoin the cell house at the rear. This building is 1000 ft. in diameter and has a recreation court in the central portion with a diameter of 800 ft. This court is open at the top, while the building has an eave projection of some 6 ft. to prevent the prisoner from scaling the wall. All light comes into the rooms by means of the glass walls on the inner side, there being no windows at all in the external walls. Here again one guard commands full view of the entire building from a central position in the recreation court. The circulation facilities are cared for by a 15-ft. corridor

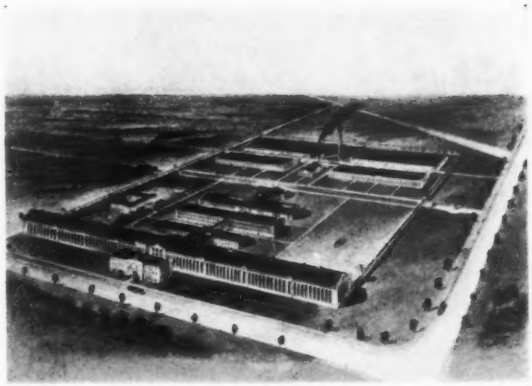

FIG. 23—BIRD'S EYE VIEW, NEW MINNESOTA STATE PRISON

around this building just inside the outer walls. This is never open to prisoners unless under guard, so that in the whole institution there are no prisoners in contact with outside walls. This permits the elimination of the traditional prison walls, the buildings themselves being the

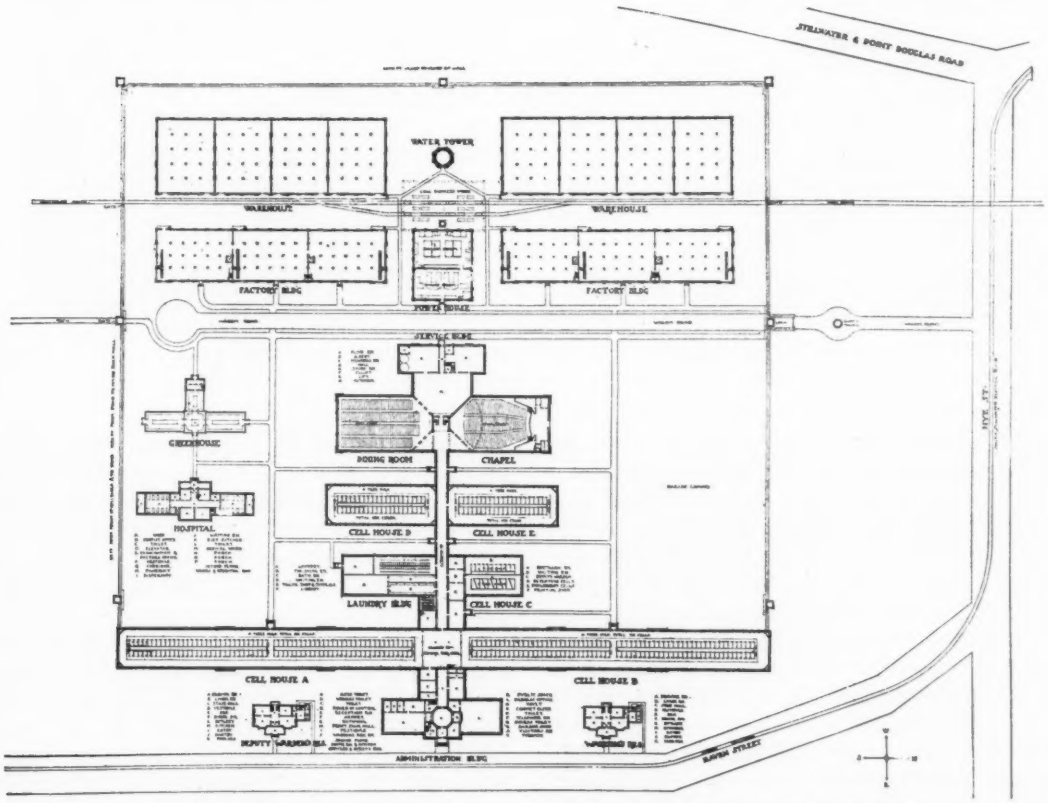

FIG. 22—GROUND PLAN OF THE NEW MINNESOTA STATE PRISON

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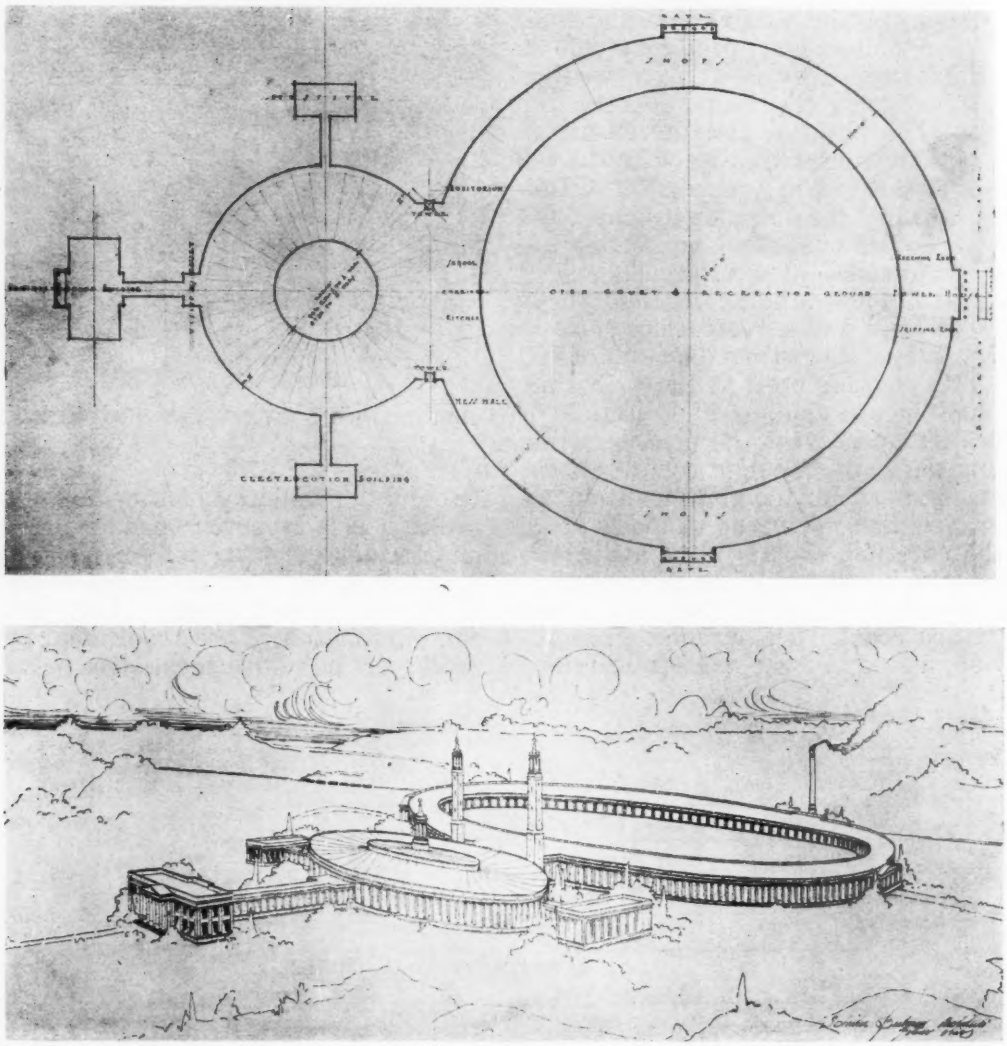


FIGS. 20 AND 21—PROPOSED DESIGN, OHIO STATE PENITENTIARY
MR. CLAUD W. BEELMAN, *ARCHITECT*

walls. This admirable plan as well as Mr. Zimmerman's failed of adoption.

In closing, a few words concerning the architectural expression of prison buildings will not be out of place. Most of the prison architecture in America has been conceived in the heavy, embattled, castle-like style of Pennsylvania Eastern Penitentiary; heavy towers, narrow slit windows, smacking strongly of the dark ages, are features. As a usual thing they are not appropriate or efficient. Messrs. Zimmerman, Johnston, Schriber and Beelman have striven to remedy this evil and it is to be hoped that future designers will disregard the precedents that have been set in the past, profit by these latest expressions and give the prison house as light and airy an expression as is consistent with good and safe construction.

The author desires to acknowledge the assistance of Architects W. C. Zimmerman of Chicago, Claud W. Beelman of Toledo, Wardens Allen of Joliet and McKenty of Pennsylvania Eastern Penitentiary in the preparation of th se articles.

The Artistic Business Sign

The importance of a suitable environment for a business, which is related to the artistic in furnishings, has been recognized with more or less unanimity by those engaged in the decorative trade. There is, however, room for improvement in the character of the signs displayed

by many of the biggest of our decorative firms.

Why should not the form of lettering, or the firm name and the plate on which it is carried, be a striking example of the kind of work that the firm is capable of doing?

As an example of unusual character shown in a business sign, we show herewith an illustration of the sign of a firm of New York architects. A presentation of a business name in a way that is as dignified as it is unusual.

—*The Upholsterer.*

BOOK NOTE

GEORGE EDMUND STREET. Unpublished notes and reprinted papers, with an essay by Georgiana Goddard King. Full cloth, 5½x9 in. New York: The Hispanic Society of America.

This book is, first of all, a memorial to Charles Edmund Street, who in the late '70's was president of the Royal Institute of British Architects.

The unpublished notes and reprinted papers are interesting and intimate memoranda of various tours made by Street, always with a view to the enlargement and improvement of an already profound knowledge of ecclesiastical architecture.

The reader will find his interest divided between the well written memorial that prefaces the "notes," and the "jottings" of a most observant man whose place in architecture and as an active layman of the church was one of undisputed prominence.

Street was born in 1824 and died in 1881. He lies buried in Westminster Abbey.

It will be interesting to briefly review the life of a man whose high position as an architect and whose lovable qualities as a Christian gentleman served to mark him as a leading member of the profession of architecture.

The memorial, referring to the fact that Street left school at the age of fifteen, and had none of the, in that day, supposed-to-be-indispensable advantages of a university training, states: "Instead of culture he has energy, instead of urbanity he has self-control, instead of classical he has professional reading behind him."

His unusual energy is demonstrated by the fact that he had a working mastery of French, German, Spanish and Italian, and these things he accomplished at such spare moments as he could borrow from the study of architecture, in the practice of which he was engaged.

Shortly after leaving school Street was articled to an architect in Winchester, and here at the wonderful cathedral he commenced his study of church architecture past and present, making many studies of the cathedral, at whose reli-

XUM

gious services he was a steady and most devout attendant.

In fact, throughout his life he pursued his study of ecclesiastical architecture from the double motive of a strongly developed religious tendency and a love for that form of architecture that found its best development in the religious structure.

Street's biographer, referring to these characteristics, writes as follows: "Energy and beauty in him were mingled in unusual measure, and he found expression in active more than in abstract creation: in loving landscape and sketching it, in hearing music and singing it, in building Gothic churches and restoring them."

Reading this memorial and the "notes" is one of the best forms of architectural education. We are led to an intimate knowledge of these characteristics and mental processes that contributed to a great man in his profession, and we may be able, in some measure, to so regulate our own lives as to achieve a better and a higher purpose.

A temperate and austere life permits of the greatest mental activity. And, thus, we find that Street, combining both of these habits, was able to accomplish an amount of work that seems Herculean in view of our present methods.

To quote from the memorial: "His invention was inexhaustible; he designed not only all the moldings for his churches, and all the delicately various, not only reredos and pulpit, baldachin and font, and once a whole book of organs, but equally as a matter of course the windows, the stalls, the iron work and the very altar cloths. About this time he painted the ceilings to some of his churches after Fra Angelico, from his own designs."

It is aptly stated that Street's life "falls into such periods as Ezekiel counted—a time, and a time and half a time."

The earlier time to church building and the writing of those works that have survived him—*Brick and Marble in Italy* and *Gothic Architecture in Spain.*

The next time, also covering a period of approximately a decade, was given up to the great commissions with which he was entrusted—the Law Courts, the Nave of Bristol Cathedral, the rebuilding of the Cathedral at Dublin and restoring that at York.

Finally the last half, a period when he had not attained the age of sixty, he achieved those honors at the hands of his professional brethren that elevated him to the council of the Royal Academy and, as stated at the outset, his election as president of the R.I.B.A.

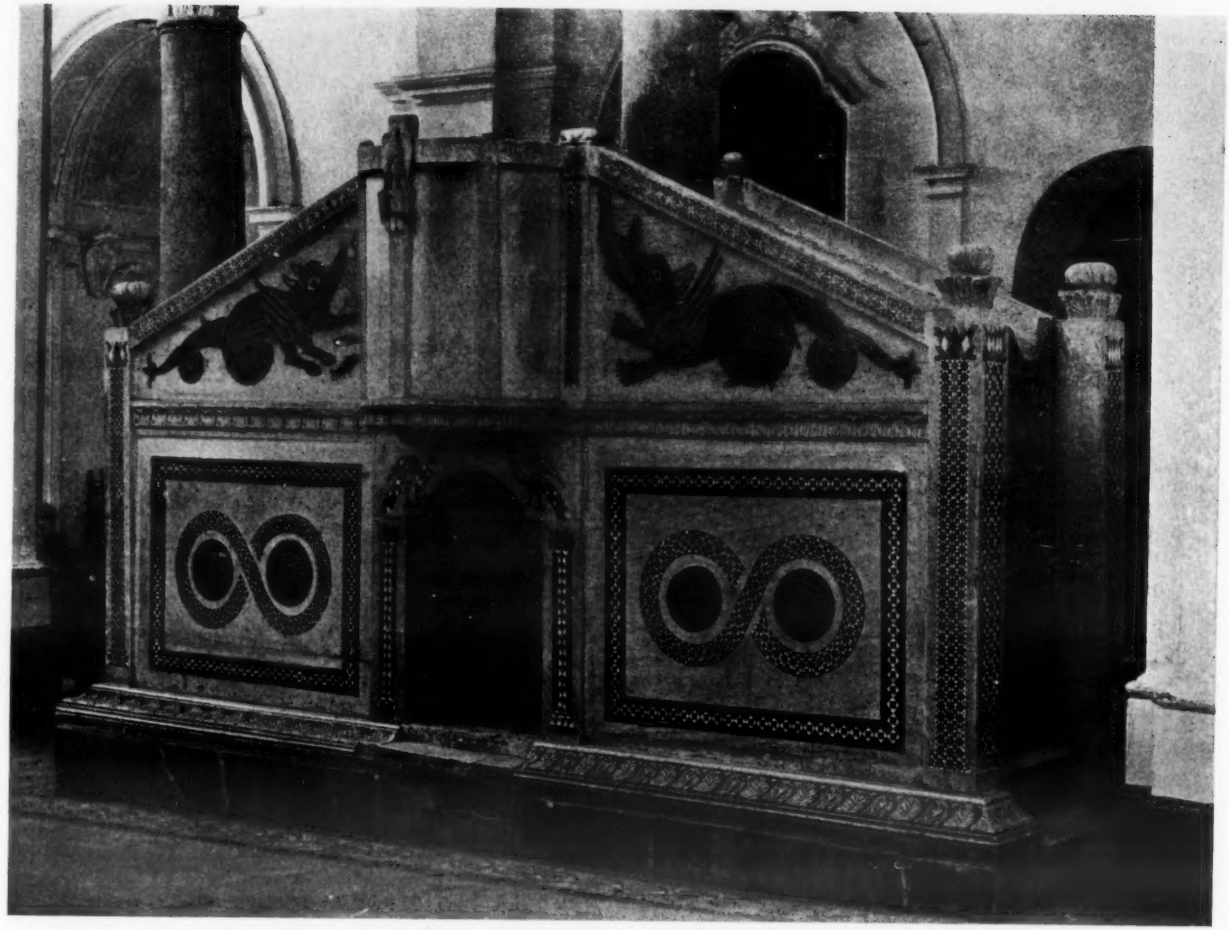
Certain names in every art are common knowledge; others perhaps equally great but of less spectacular appeal are lost in the obscurity of a busy age. It is well to rescue such names from what might eventually become oblivion. In the preparation and publication of this book a desirable end is served, and a volume that will be of considerable value in the architectural library, particularly that of the student, has been made available.

To Preserve a Texas Landmark

It is gratifying to be able to record instances where appreciation of old or historic buildings has served to preserve and restore them for educational purposes. One of the latest to be brought to our attention is that of the historical land office building in Austin, Tex., the oldest state structure, which is to be preserved and converted into an historical museum. This good result has been secured through the activities of the various historical and patriotic organizations in the State of Texas.

Personal

Messrs. Maenner & Senne, Central National Bank Building, St. Louis, Mo., announce a dissolution of partnership. Mr. Senne will practice under the name of J. H. Senne, 923 Central National Bank Building. Mr. Maenner will take into partnership Mr. N. C. Davis, formerly a practising architect at Neosho, Mo. They will practise under the name of Maenner & Davis, with offices at 522 Central National Bank Building.



THE SMALLER PULPIT (BYZANTINE-ROMANESQUE –12TH CENTURY), CATHEDRAL, RAVELLO, ITALY